

Experimentações sonoras na disseminação de conhecimento sobre ruínas e espaços vacantes



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SFRH/BD/108907/2015

1. Performative Presentation

NoVOID 1st Interim Seminar:
"Exploring the hidden life of urban abandoned spaces"

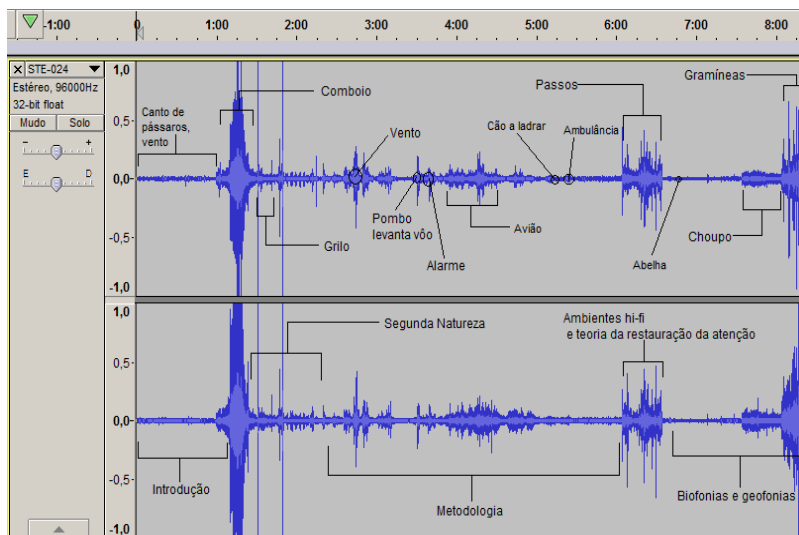
September 21, 2017

Institute of Geography and Spatial Planning, Universidade de Lisboa

Sensing the life of vacant spaces through soundscape recording: reflections from the field

Daniel Paiva, CEG / IGOT-ULisboa

Figure 1. The time marks of the recording NoVOID2. Source: author.



1. INTRODUCTION. VACANT LANDS AND THE URBAN SOUNDSCAPE.

[Audio: 38.762196, -9.158345, 00:00-01:00]

The sounds of urban vacant lands defy our common sense understanding of the urban soundscape, which is usually associated with the sounds of humans and technologies. Most studies on urban soundscapes are themselves a by-product of such associations as they focus mostly on human-related sounds. As places with myriads of sound sources, urban soundscapes have also been traditionally defined by scholars as lo-fi, that is,



http://repositorio.ul.pt/bitstream/10451/29512/1/Paiva_1stSeminar.pdf

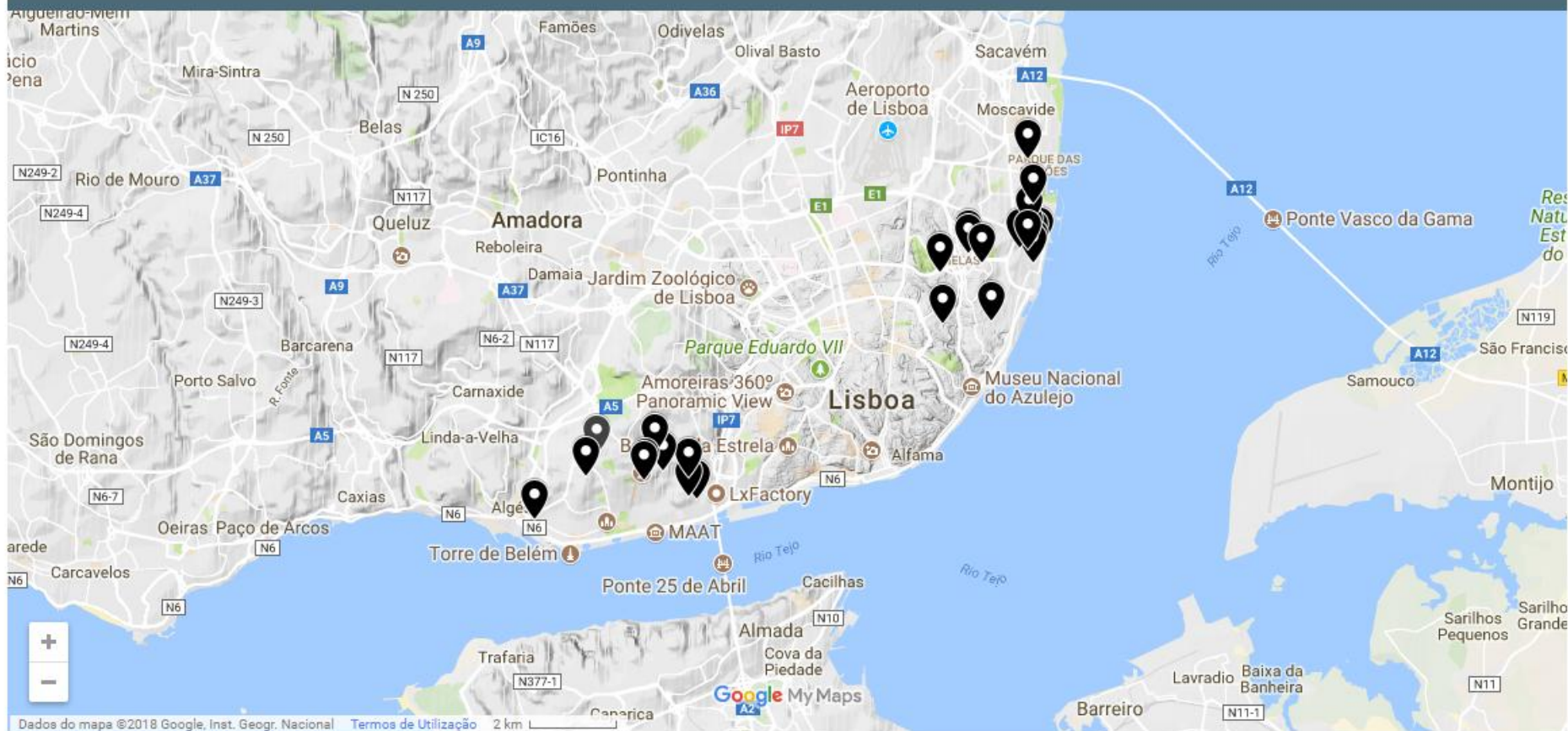
2.

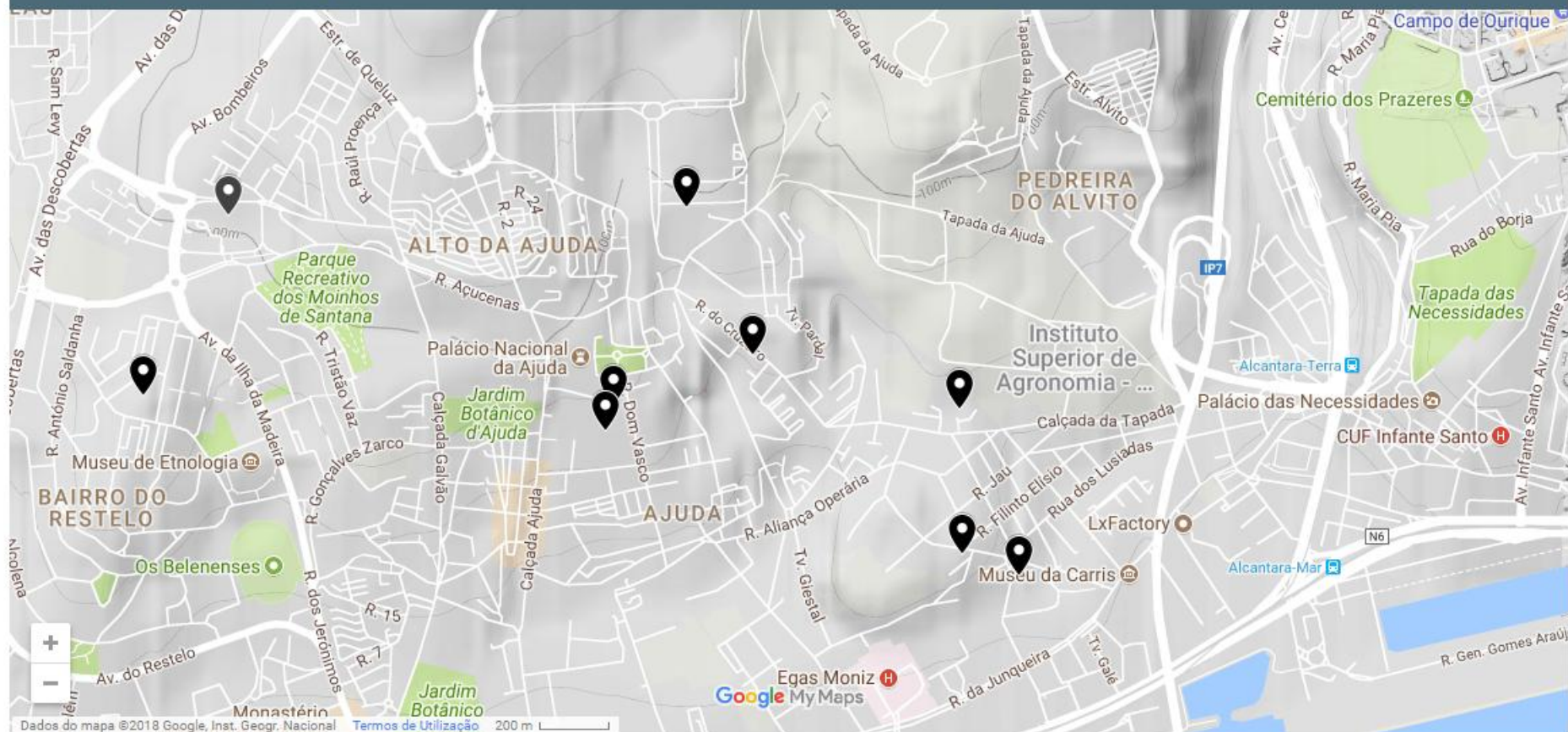
Vacant Lands

Sound Map



Vacant Land Soundscapes







38.706411, -9.196929

Recording: <https://soundcloud.com/user-896222744/38706411-9196929a>

Parish: Ajuda, Lisbon

Closest street: Alameda Pinheiros

Recording date: 23 October 2017

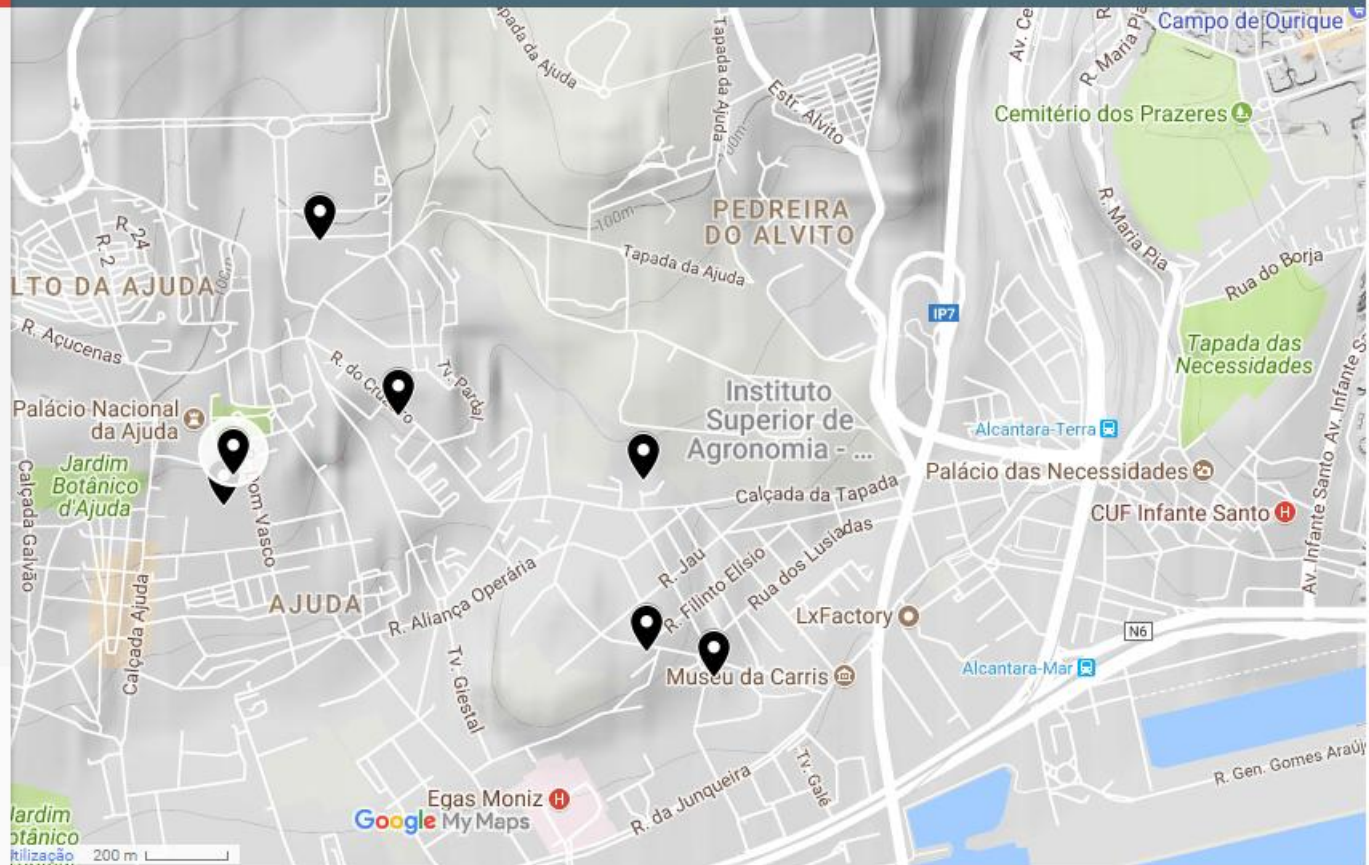
Time of day: 12am

Description: Birdsong, crickets, flies and other insects, wind passing through Eucalyptus, airplanes, car traffic at the distance, voices of people passing by.

Equipment: Zoom H4nSP

Recorded by: Daniel Paiva

Static: Yes





NoVOID

38.706411, -9.196929

7 months ago

Soundscape



3. NoVOID Podcast

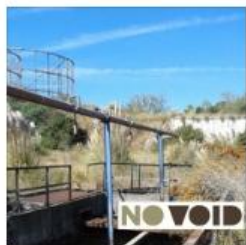
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Language: English (US)



NoVOID Podcast
Episode Seven - Cristina Gauran

1 month



NoVOID Podcast

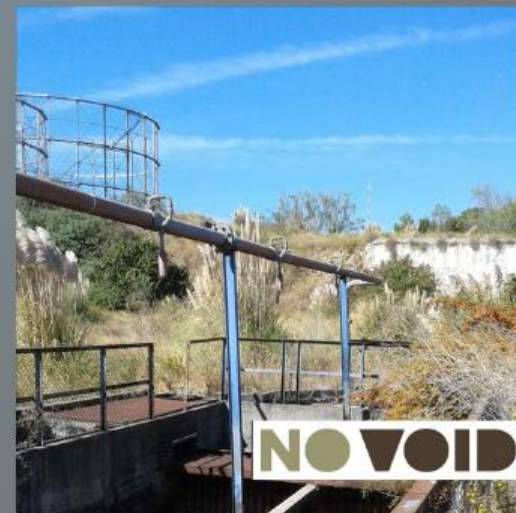
Episode Five - Francisco Moreira

1 month ago

Science



18:33



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4. Poster Aumentado

The transformation of nature through cyclical appropriation and linear dominance

Or finding Lefebvre in urban vacant lands and ruins

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Introduction

Lefebvre describes two types of spatial production - appropriation and domination - that generate two types of spaces - absolute space and abstract space - with two corresponding rhythms - cyclical and linear. For Lefebvre, the complete urbanisation of the world leads to second nature, in which these two modes of spatial production are combined. We portray this second nature through materials found in urban vacant lands and ruins in Lisbon, Portugal.

Absolute space

is "made up of fragments of nature located at sites which were chosen for their intrinsic qualities (...), but whose very consecration ended (...) by stripping them of their natural characteristics and uniqueness" (Lefebvre 1991:48). Thus, it refers to spaces that are chosen by humans for a specific morphological quality - usually relief or water - that is useful to attain a spatial goal: defense, access to natural resources, food, and so forth. Absolute space is nature appropriated and made into property. Absolute space is a space which is not possessed by definition, but by use, and through use it is marked and shaped, and eventually made into an oeuvre.

is transformed through

Appropriation

of time and space in a context of a close relation between the natural and the social.

is generated by

Cyclical rhythms

originate "in nature", in the form of astronomical and geological rhythms: the day and night cycle, lunar cycles, waves and tides of the sea, the seasons, among others. These cycles shape the cycles of the practices of bodies in nature: "cycles of trees, flowers, birds and insects" (2004: 17). Likewise, they shape the internal rhythms of these bodies: "inspiration, the heart, hunger and thirst, etc." (2004: 9). In absolute space, social, biological and physical rhythms are nested within each other, and follow similar scales of cycles: circadian, monthly, and seasonal.

Abstract space

is the materialization of human mental space. It functions in an objective way, "as a set of things/signs and their formal relationships: straight and stone, concrete and steel, angles and curves, full and empty" (Lefebvre 1991:49). The materialization of abstract space, which tends to be geometric, linear, and functional, erases what was there before, including nature and traces of historical time. Abstract space is not just a process of destruction of nature and past. Instead, the geometric spaces that derive from this spatial production are closely related to power. Abstract space is a set of forms constructed by and for technological and scientific possibilities of control.

is transformed through

Dominance

generated by technologies that allow fast and large scale changes in the earth's surface.

which generates

Linear rhythms

are a way of sensing time that is based in sequences and repetition. Clock time and the Darwinian evolutionary perspective are two prime examples of this linearity. Lefebvre identifies socio-economic reasons as the main drivers of this linearity and highlights the role that technologies play. The linear is described by Lefebvre as "times of brutal repetition" that are "tiring, exhausting and tedious" (2004:73). Linear rhythms are a cause for the receding of nature. Linear dominance sets everything to a pace that is valuable for capital: rivers, vegetation, animal breeding, sleep, etc.

are combined into

Second Nature

"Second nature" refers in general to the life of the city, as a space which is at once a product and a work, combining art and science within itself" (Lefebvre 1991:404). This second nature is a union of nature and culture, where the artificial includes and dominates the natural.



Abandoned abstract spaces such as industrial ruins, formerly dominated by linear rhythms, are now slowly appropriated by vegetation. In these figures, we can identify the *cordão de selva*, *nicotiana glauca*, *nicotiana communis*, *arundo donax*, or *populus*.



References:
Lefebvre, H. (1991 [1974]). *The Production of Space*. London: Blackwell.
Lefebvre, H. (2004 [1982]). *Urbanization and the City*. London: Blackwell.
Lefebvre, H. (2004 [1982]). *The Urban Revolution*. London: Blackwell.
Lefebvre, H. (2004 [1982]). *The Urban Revolution*. London: Blackwell.



1. Livro de fotografias

2. Gravações de campo

3. Expositor com amostras

5.

Audio e Escrita



A Fábrica de Gás da Matinha foi inaugurada em 1944.



Até 1958, produziu gás a partir de carvão, e depois disso, a partir de subprodutos da refinaria de Cabo Ruivo.



A Fábrica seria eventualmente desativada, e em 2007 parte dela foi demolida.

Mantiveram-se alguns edifícios, incluindo os quatro gasómetros. Desde então, a Matinha esteve vedada à cidade, mas os seus tênues muros foram várias vezes transpostos.



Nos últimos dez anos, a Matinha foi lentamente transformada pela apropriação de vários agentes...



...sem-abrigo que encontraram refúgio nas suas ruínas, artistas amadores de graffiti...



...várias espécies de aves...



...chuva e água subterrânea...



...artrópodes...



...e várias espécies vegetais.



A maior parte destes agentes deixou marcas reconhecíveis na paisagem, ou é de facto parte dela.